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"Well, yeah, I've had obstacles in my life. And I have a name to live up to. That alone was a hardship for me, living up to my name. Goodfellow was it hard."

# BEACH BOYS

## AUSTRALIA MAGAZINE

WITHOUT FEAR OR FAVOUR NOR ANY REGARD FOR ACCURACY

# SunShine



Patient Fans



## ISSUE 28

THE hoMeMADE VARIETY

and again and again

GONNA MAKE IT ON THE COVER

From the Twilight Zone  
THE WILSON PROJECT

BRIAN GARI REVIEWS

MEDIAWATCH

Roger Christian



# Beach Boys

AUSTRALIA

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ISSUE 28

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## NEWZ MEDIWATCH NEWZ

Well, it's been some time since BBA27, but a lot has happened. The big news is the publication of both Brian's own autobiography *WOULDN'T IT BE NICE* and my own book *THE WILSON PROJECT*. Each tome covers various aspects of Brian's musical career and personal problems. I was quite surprised when I read Brian's (?) effort that he basically agreed with the scenario my book covers. In fact, he even mentions Gary Usher's diary upon which my book is structured. For anymore who purchases Brian's book, I think *THE WILSON PROJECT* will make a perfect chaser.

The second biggest news is the cancellation of the BBs downunder tour for November, 1991. This of course was no surprise, as is the possibility of a January 1992 tour by The Beach Boys! I for one will not be holding my breath!

Yes, we also have a new recorded offering from our boys, the lamentable "Crocodile Rock". Included as one of 16 Elton John/Bernie Taupin compositions on the tribute compilation *TWO ROOMS*, the version exemplifies the lack of direction the BBs are now faced with. I have never been a great fan of Elton John's music, so perhaps I am biased. Still, I wonder why The BBs bother. On the otherhand, the version of "Daniel" performed by Wilson Phillips and included on the package, showcased a talented and most capable trio. *TWO ROOMS* is now available locally - MERCURY 845 749-2. Also, a promotional only CD single of "Crocodile Rock" has been issued by US Polydor - CDP 981.

It should be pointed out that BRIAN was NOT involved in the recording of "CR". As far as his recording output is concerned, little has developed. Apparently Sire has become disillusioned with the maestro. However, good news is the fact that Brian has parted company with the nefarious Dr. Landy, a result of a recent (Nov 18) court decision. An independent conservator has been appointed to look after Brian's affairs.

Recently on local TV, three shows have been aired featuring BBs/Brian music. Foremost was the outrageous bio on the group, which at least captured part of the real story, but only a small part. Then there was *LOVERBOY*, a 1989 Tristar release, that featured "I Walk The Line", "One For The Boys" and "Melt Away" as background music. This was followed by *TROOP BEVERLY HILLS* that closed with the BBs singing (over the end credits) "Make It Big". Of particular interest was the SIGNIFICANT difference between this version and that featured on the *STILL CRUISIN'* longplayer. The movie version is a different recording completely (and to these ears, a much better one).

a CALIFORNIA MUSIC production

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# OFF THE TOP WITH

LAWRENCE "THE PROFESSOR" LAVERY



## BUSY DOIN' NOTHIN'

One month shy of what could've been, a song by an act calling themselves MARKY MARK & THE FUNKY BUNCH went all the way to #1 on the Billboard charts. It's title ... "Good Vibrations"!

On the heel of what is now the aborted 7-date November downunder tour by The Beach Boys, yours truly conducted a Karaoke Tour of the clubs and pubs around town; spawning 7-dates! This scribe went to #1 during a contest held at the Parramatta Leagues Club. It was in Heat One and I'm now in the finals. Though it was the song "Wild Thing" that got me there, I gave "Good Vibrations" a fair shake. I'm still doing this Karaoke thing and it's been fun, fun, fun. If this is not "Life Imitating Art", then I don't know what is.

Anyway, back to the FACTS. Late last month (September) I phoned Billy Hinsche of The Beach Boys' backing band and in a conversation that lasted about fifteen minutes, I mentioned the Karaoke development and the fact that I've done a few Beach Boys tunes, including "Good Vibrations". He seemed delighted! Well, this fan has had twenty-five years practice and Bill let out a chuckle. He also waxed enthusiastically about "Crocodile Rock" and that it had a million vocal parts on it. Who knows, this could be the best cover The Beach Boys have done since "I Can Hear Music". Bill expressed his disappointment about the aborted tour, but he's hopeful for a January 1992 visit. We also discussed the December '89 tour by Mike Love and The Endless Summer Band, when they did two gigs up at Dream World. I reminded him that us Aussies like to knock back the occasional beer or fifty! Needless to say, he remembered our little drinking session and basically I let him know that next time he's downunder, we'll carry on where we left off. I got no argument from Bill!

Before I got off the phone, I spoke with Billy's wife and we discussed The Beach Boys upcoming 30th Anniversary celebrations and that it will dovetail very nicely into the 500th Anniversary of Christopher Columbus' discovery of America and that I may be there next October for the celebrations. She agreed that the band should release some special product for October 1992. Then she put Bill back on and we winded up our conversation. I'll be seeing you downunder soon mate!

Earlier this month, I also spoke with Mr. Elliott Lott and he too mentioned that January 1992 could be the go. Negotiations have been conducted over twelve months he said with a Mark McGannan and that they could've been out here last November, but things didn't work out. He's currently talking shop with other people.

In concluding this article for Issue 28, I've decided not to get too upset about the cancelled tour because in the end, I only expect some new music from the band or Brian - is that too much to ask? Like the genie in the bottle, I expect my three wishes to be fulfilled. They are:

- 1: Brian's new book - *WOULDN'T IT BE NICE*.
- 2: His second solo lp - *SWEET INSANITY* - to see release; hopefully in tandem with the book.
- 3: The long awaited, many times cancelled (and we finally show up) DOWNUNDER tour.

As an addenda to the title of this article - *BUSY DOIN' NOTHIN'* - I add the following lines that I've read somewhere. They seem to suit the mood in which I wrote this latest installment:

"There is no pleasure in having nothing to do. It is better when you have a lot to do and don't do it."

Could that be The Beach Boys (current) "modus operandi"!?

LAWRENCE LAVERY (October 15, 1991)



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# BLUE SKIES AND GREEN LIGHTS FOREVER

A N I N T E R V I E W W I T H R O G E R C H R I S T I A N

BY RICHARD CORNELL

INTERVIEWS CONDUCTED APRIL 28, 1990 AND MAY 22, 1990

## PREFACE

As most of you may already know, tunesmith and disc jockey ROGER CHRISTIAN died July 11, 1991 of complications of kidney and liver failure.

I met Roger for the first time back in 1981 when I first ventured stateside to begin work on Gary Usher's musical biography. I had the pleasure to sit with both of them while they reminisced over old times. Roger was jovial and in great spirits, although at times, also a little distant; a fact that Gary later remarked about.

The next time I met Roger was four years later, at the BEACH PARTY REUNION '85. He was there amid a bevy of beauties and familiar faces such as Dick Dale, The Honeys (who I invited), Frankie Avalon, Fabian, Annette Funicello, Dwayne Hickman, etc. and of course, Gary Usher. This time Roger was even more abstract in his mannerisms and found it hard to remember. Still he was enjoying himself; or at least appeared to be. I never saw Roger again, but the times spent with him are good memories and provided a wealth of until then, unknown information.

Then, a few years later I made contact with writer Richard Cornell. He had approached Gary Usher (who was sick at the time ... and getting sicker) for information concerning the writing and concept behind the tune "409" that Gary had co-written with Brian Wilson. Richard had acquired an assignment to provide stories about "car songs" for MUSCLECAR REVIEW. Because of Gary's deteriorating condition, I helped Richard prepare his story and eventually subsequent articles he put together covering other "car songs", including "G.T.O.", "Shut Down", "Little Deuce Coupe", etc. It was while preparing the latter two that Richard made contact with ROGER; the result of which was the interviews you are about to read. The interview itself was never used and so, considering ROGER's recent demise, it is featured here as a tribute to one of California's sixties' legends.

ROGER CHRISTIAN was part of the scene of early sixties Los Angeles. He lived it and wrote about it. His collaborators included Brian Wilson, Gary Usher, Jan Berry, Barry Mann, Carol Connors, Artie Kornfeld, Jill Gibson, etc. His lyrics were fundamental foundations for some of the very best car tunes from the period. He was above all, a true "poet of the strip". He wrote about what he knew - cars. He always managed to find the correct rhyme in automotive jargon, to everyone's amazement. He even issued a handful of recordings; nothing elaborate, but "children of the times". It was a time and place never to be repeated.

Finally, enjoy the interview in the spirit it was undertaken. According to Richard, it was fun and both he and Roger enjoyed themselves. There is a slightly heavy slant towards cars, but the interview was done for a car magazine. Still, it is full of interesting facts and info. So enjoy and in Roger's own words, *blue skies and green lights forever*.

STEPHEN J. MCPARLAND

## THE INTERVIEWS

When I first contacted Roger Christian to touch base concerning a possible interview, he was very receptive and exceptionally courteous. He was ready to go; with his permission I rolled the tape and we proceeded. A second call a few weeks later found him just as kind and cooperative. The two conversations covered an hour of lively conversation. What follows is the distillation of a very enjoyable rap session with the man who came to be called "the poet of the strip".

RICHARD CORNELL

FOR STARTERS, WHERE WERE YOU BORN AND WHEN?  
Buffalo, New York, July 3, 1934.

YOU'RE A LITTLE OLDER THAN GARY USHER.  
Yeah.

FROM WHAT I'VE READ, YOU WERE INTO CARS AT A PRETTY EARLY AGE.  
Yeah, fourteen. I dropped a Lincoln V-12 in a '32 Deuce Coupe.  
AT FOURTEEN?

Yeah.  
WAS THAT THE DEUCE COUPE THAT YOU HITCHHIKED TO CALIFORNIA TO BUY?

Yeah,  
AS I RECALL, YOU DROVE THE DEUCE COUPE BACK HOME TO BUFFALO THAT SUMMER, RIGHT?  
Yeah,

THAT MUST HAVE BEEN AN INTERESTING TRIP.

Yeah. It was pretty interesting.

WHAT DID YOU DO AFTER THE DEUCE COUPE?

I got a '37 Lasalle coupe.

DID YOU LEAVE IT STOCK, OR WORK ON IT?

I bored it and stroked it; ported it and relieved it.

WHEN YOU MET BRIAN WILSON YOU WERE A POPULAR DISC JOCKEY IN THE LOS ANGELES AREA. DID YOU BEGIN YOUR BROADCASTING CAREER WHILE YOU WERE STILL IN BUFFALO?

Yes.

WHEN YOU FIRST GOT INTO RADIO, DID YOU START AS A DISC JOCKEY?

Yes.

HOW LONG WERE YOU A DJ IN BUFFALO?

Five years.

WHAT STATION DID YOU WORK FOR?

I worked at WNIA; WENY.

WNIA WAS THE FIRST ONE?

Yeah. Under the name of "Mike Melody".

THAT'S THE STARTING POINT; YOU BEGAN YOUR CAREER AS A DISC JOCKEY AT WNIA UNDER THE NAME OF MIKE MELODY?

Yeah.

WHAT WAS THE FORMAT OF THE STATION?

Uh, rock 'n' roll.

EVEN IN THE EARLY FIFTIES ... WELL, LET'S SEE, THAT WAS, WHEN, ABOUT 1954 YOU MUST HAVE STARTED? 1955.

'55 YOU BEGAN BROADCASTING?

Yeah. Same year as the Top 40 came in.

SO YOU STARTED RIGHT ABOUT THE TIME BILL HALEY CAME OUT WITH ...  
"Rock Around The Clock".

AND THAT STARTED IT ALL, DIDN'T IT?

Didn't it, though?

AND THE SECOND ONE WAS, WHAT?

WBNY. And there was "wine", W-I-N-E.

WINE, AND THAT WAS ALSO IN BUFFALO?

Yeah. And WWOL and WEBR.

AND ALL OF THESE STATIONS WERE IN BUFFALO?

Yes.

WHAT LED YOU TO GET INTO BROADCASTING?

My dad was a radio announcer.

WAS HE AT ANY OF THE SAME STATIONS?

He worked for WEBR one time when I was born. The night I was born, he was on the air.

SO YOU PRETTY MUCH CUT YOUR TEETH ON THE ROCK 'N' ROLL REVOLUTION.

Yeah.

WHO WERE YOUR MAJOR MUSICAL INFLUENCES AT THE TIME?

Chuck Berry, Elvis Presley.

COULDN'T DO MUCH BETTER THAN THOSE TWO.

Four Freshmen.

A GOOD SMOOTH GROUP.

Yeah.

WHEN DID YOU MOVE TO CALIFORNIA?

In 1959.

WHEN YOU MOVED TO CA, DID YOU IMMEDIATELY BECOME A DISC JOCKEY?

Yeah.

WHAT WAS THE FIRST RADIO STATION YOU WORKED FOR IN CALIFORNIA?

KSXM in San Bernadino.

I'VE READ CONFLICTING ACCOUNTS ABOUT YOUR FIRST FEW YEARS IN CALIFORNIA AND I WANT TO GET THE CHRONOLOGY OF STATIONS CORRECT. SO, YOU STARTED AT KSXM IN SAN BERNADINO.

Yes. My car broke down in San Bernadino and I took it to the Cadillac garage and while I was waiting, I went next door to the radio station and they offered me a job.  
(LAUGHING) THAT'S INTERESTING ...

Then I found out how much the car was; the car was a thousand dollars. So I thought I'd take the job.

WHAT KIND OF CAR WERE YOU DRIVING?

'57 Cadillac.

FROM THERE DID YOU GO TO KFWB?

No. Then I went to KRLA.

YOU WENT TO KRLA NEXT; FROM KRLA YOU WENT TO KFWB?

No. I went to KEWB in San Francisco.

WHEN WAS IT THAT YOU FINALLY WENT TO KFWB?

After KEWB.

AND WHAT YEAR WAS THAT?

1962 ... 1961.

'61. THE ILLUSTRATED DISCOGRAPHY OF HOT ROD MUSIC 1961-1965 INFERRED THAT YOU WERE WORKING AT KFWB WHEN YOU MET GARY USHER, BUT ACCORDING TO WHAT WE'VE TALKED ABOUT, YOU MUST HAVE BEEN WORKING AT KRLA THEN. DO YOU RECALL EXACTLY?

Yeah. I met him briefly at KRLA. He had a record called "Driven Insane".

AS I RECALL, YOU WERE HOSTING A SHOW AT A FAIRGROUNDS WHERE WE WAS PERFORMING?

Yes. I met him with Carol Connors. She's also a songwriter. She wrote the theme from ROCKY.

THEME FROM ROCKY AND "HEY LITTLE COBRA" ...

She wrote "Hey Little Cobra" too.

FROM WHAT I REMEMBER, YOU HAD A 'VETTE AND HE HAD THAT 348 CHEVY IMPALA WHEN YOU TWO MET.

Yeah.

GARY SAID THAT YOUR 'VETTE WAS CUSTOMIZED. TO WHAT EXTENT?

Let's see ... I had two Corvettes. I had a 1954 and I had a 1956.

WAS THE '54 LEFT STOCK?

Yes.

WHAT I'M INTERESTED IN IS THE ONE THAT YOU HAD WHEN YOU MET GARY USHER, THE ONE THAT WAS CUSTOMIZED TO SOME DEGREE.

That was the '56.

OKAY, THE '56. DO YOU REMEMBER WHEN YOU BOUGHT IT?

(Pause) In 1961.

WHAT KIND OF MODIFICATIONS HAD YOU MADE ...

I had a split third member ... I had a Jag rear end in it with individual suspension. ANYTHING DONE TO THE MOTOR? IT HAD A ... THAT WOULD HAVE BEEN A 283 ENGINE IN IT, RIGHT?

Right. It had a four barrel Holley, Mallory ignition.

WE'RE GOING BACK TO THE INFANT DAYS OF HOT RODDING IN SOUTHERN CALIFORNIA, SO YOU HAD BASICALLY DONE TO IT WHAT WAS STANDARD PROCEDURE ...

Yeah.

DID YOU DRAG RACE IT AT THE STRIP?

At San Fernando, one time.

DO YOU REMEMBER THE "TIMES"?

No, I don't.

DID THAT CAR HAVE ANYTHING TO DO WITH "DEAD MAN'S CURVE"?

Yes.

TELL ME A LITTLE BIT ABOUT THAT.

Well, it happened just like the song said. I was cruisin' in my Stingray late one night. I made it a Stingray because I didn't want to ... I took poetic license. When an XKE pulls up on the right. He rolls down the window of his shiny new Jag, and challenged me then and there to a drag.

YOU WERE ON SUNSET STRIP ... SUNSET BOULEVARD?

Sunset and, uh, Vine Street.

SUNSET AND VINE. SO YOU PLAYED OUT THE WAY THAT IT HAPPENED, EXCEPT THAT WHEN YOU RACED HIM, THERE WASN'T A WRECK, RIGHT?

No.

AS I RECALL, YOU DIDN'T WANT THERE TO BE A WRECK IN THE SONG, BUT JAN BERRY WAS ADAMANT THAT THERE WOULD BE ONE.

Yeah, he wanted to get his little, *the last thing I remember, doc, I started to swerve ...*

THAT WAS HIS LINE; HE WANTED TO GET THAT IN?

Yeah.

AND IT TURNED OUT TO BE PROPHETIC.

Yeah.

'CAUSE HE WAS DRIVING A STINGRAY WHEN HE HAD THE WRECK, WASN'T HE?

Yeah.

WHEN YOU WROTE "SHUT DOWN", DID YOU STILL HAVE THAT 'VETTE OR HAD YOU MOVED TO ANOTHER CAR?

Well, originally, "Shut Down" was a poem I wrote in high school. The two cars involved were a Fishtail Eight, which is a Cadillac, and an Olds 88.

THAT'S RICH ... THAT IS GREAT. THE ORIGINAL LYRICS WERE ABOUT A CADILLAC FISHTAIL EIGHT AND AN OLDS 88?

Yeah. They were the two biggest muscle cars around.

YEAH! AND OF COURSE CHUCK BERRY WROTE "MAYBELLINE" ... HE HAD THE BIG FORD AND THE BIG CADDY.

Yeah,

AND IN "RIP IT UP", LITTLE RICHARD WROTE ABOUT PICKING UP HIS DATE IN MY 88.

Yeah,

DO YOU REMEMBER WHAT YEAR YOU WROTE THAT POEM?

Yeah, it was 1952.

WHAT GRADE WERE YOU IN?

I was a senior in high school. The poem was called "Last Drag".

DO YOU STILL HAVE THE ORIGINAL POEM THAT YOU WROTE?

(Pause) ... Boy, I don't know where it would be.

WELL, THAT'S BEEN NEARLY FORTY YEARS, NOW ...

Yeah,

KINDA HARD TO KEEP UP WITH THAT KINDA STUFF ...

Boy, it seems the time flies fast ...

WHEN YOU'RE HAVIN' FUN ...

Yeah,

SO YOU HAD THIS POEM LYING AROUND WHEN YOU AND BRIAN BEGAN COLLABORATING.

Yeah. He changed the cars to a Stingray and a 413.

RIGHT, THE 413 WEDGE-HEAD DODGE. WAS THIS THE FIRST TIME THAT YOU WROTE A SONG WITH BRIAN?

Yeah,

IN THE LYRICS ... I'VE NEVER BEEN ABLE TO FIGURE OUT EXACTLY ... AT THE BEGINNING ... IT SAYS, IT HAPPENED ON THE STRIP WHERE THE ROAD IS WIDE, TWO COOL ... IS THAT "SHARPS" OR "SHARKS"?

Shorts. S-H-O-R-T-S. That's a ... an old expression for a car is a "short".

THAT WAS SOUTHERN CALIFORNIA LINGO FOR A CAR?

Yeah. In fact, there was a record called "Cool Short".

DO YOU REMEMBER WHO PUT IT OUT?

No, I don't.

AS I UNDERSTAND, GARY USHER AND YOU WERE ALREADY FRIENDS AND GARY INTRODUCED YOU TO BRIAN. IS THAT CORRECT?

That's correct.

DO YOU CONSIDER THE REFERENCES TO YOU IN HEROES AND VILLAINS TO BE BASICALLY ACCURATE?

Yeah.

IN HEROES AND VILLAINS STEVEN GAINES WROTE THAT MURRY WILSON CALLED YOU AT THE RADIO STATION WHILE YOU WERE ON THE AIR BECAUSE YOU WERE DISCUSSING THE RELATIVE MERITS OF THE SONG "409" VERSUS THE CAR ITSELF.

Yeah.

HE WAS IMPRESSED BY YOUR KNOWLEDGE OF CARS AND HE (MURRY) WANTED YOU TO GET TOGETHER WITH BRIAN.

That's correct.

AND GARY, BEING FRIENDS WITH BOTH OF YOU, MADE THE INTRODUCTION?

Uh-huh.

AND AFTER YOU GOT OFF WORK AT MIDNIGHT, YOU AND BRIAN WOULD GO TO ...

Otto's Diner.

AND YOU AND GARY ALSO SPENT TIME THERE WRITING?

Yeah,

IT MUST HAVE BEEN A PRETTY POPULAR SPOT.

Yeah. It was right below the radio station, KFWB, where I worked.

DID YOU CONTINUE AS A DJ FOR QUITE AWHILE AFTER YOU BEGAN WRITING WITH BRIAN, OR ...

Yeah, until 1975.

THAT'S A LONG GIG IN A RADIO STATION.

Yeah. I moved around.

BESIDES COLLABORATING WITH BRIAN AND GARY, WHO ELSE HAVE YOU WRITTEN WITH?

Jan Berry.

OKAY ... YOU WROTE "LITTLE OLD LADY FROM PASADENA" ...

Yeah, "Dead Man's Curve", "Drag City" ...

ANYONE ELSE THAT YOU COLLABORATED WITH THAT YOU REMEMBER?

Barry Mann.

IS THAT THE SAME GUY WHO DID "WHO PUT THE BOMP"?

Yeah. He wrote a few hits; "You've Lost That Lovin' Feelin'" ...

WHAT DID YOU WRITE WITH HIM?

(Pause) What the heck was it called?

(LAUGHING) I KNOW, WHEN YOU'VE WRITTEN AS MANY AS ...

It's called "I Gotta Drive".

HOW MANY SONGS HAVE YOU WRITTEN IN YOUR CAREER? DO YOU HAVE ANY IDEA?

About 200.

OF ALL THE SONGS THAT YOU'VE WRITTEN AND COLLABORATIONS THAT YOU'VE UNDERTAKEN WITH OTHER WRITERS, DO YOU HAVE A SPECIFIC FAVORITE?

(Pause) "Don't Worry Baby".  
THAT WAS WITH BRIAN, RIGHT?

Yeah.

WHEN BRIAN CHANGED THE WORDS IN "SHUT DOWN" TO THE 413 AND THE STINGRAY, WERE YOU INTO ANOTHER CAR, OR DID YOU STILL HAVE YOUR 'VETTE?

Still had my 'Vette.

HOW LONG DID YOU KEEP IT?

Ten years.

YOU MUST HAVE ENJOYED THAT CAR.

Oh, I really did.

WHAT DID YOU GO TO NEXT? DID YOU EVER OWN A "MUSCLE CAR"?

I owned a GTO.

DID YOU DO ANYTHING SPECIAL WITH IT, OR LEAVE IT STOCK.

Left it stock. It was pretty much all the way anyway.

YEAH ... TRI-POWER, FOUR-SPEED ...

Yeah. I owned a Cobra, too.

WAS IT A 289 OR A 427?

427.

BIG TIME. WHEN WAS THAT?

Owned that in 1964.

HOW LONG DID YOU KEEP IT?

Well, the police made me sell it.

THE POLICE MADE YOU SELL IT?!

Yeah, the judge, at my hearing ... they came to get me 'cause I'd been outrunning them ... been outrunning the police, so they knew about me. They ran a check and found out where I lived; they came right in the house with guns. They took me right off in my pajamas. And the judge said, "Mr. Christian, you come back here in thirty days with either one of two things; your toothbrush, or the bill of sale for that automobile."

SO YOU CAME BACK WITH THE BILL OF SALE.

Yeah, darn it.

(LAUGHING) YOU KNOW THAT THING ...

That's worth a quarter of a million bucks today.

OR MORE. I GUESS YOU HAD A LOT OF FUN WITH IT.

Oh boy, there was nothin' that could touch it.

I'M SURE THERE WASN'T. IS THAT YOUR FAVOURITE OF ALL THE CARS YOU OWNED?

Yeah, I had a '67 Jaguar that I loved dearly. 'Cause it was so pretty.

ARE YOU TALKING ABOUT THE XKE?

Yeah.

WERE YOU INVOLVED IN THE "SHUT DOWN" SESSION?

Yes.

IN WHAT CAPACITY?

Oh, just to help with a line here or there.

A LITTLE PRODUCTION ASSISTANCE.

Uh-huh.

DO YOU HAVE ANY SPECIAL MEMORIES ABOUT YOUR COLLABORATION WITH THE BEACH BOYS; OR THE "SURF" AND "HOT-ROD" PERIOD ... JAN & DEAN ... ANYTHING LIKE THAT, THAT YOU'D LIKE TO TALK ABOUT?

I used to have drag races with Dennis.

DENNIS WILSON?

Yeah.

WAS GARY (USHER) USUALLY THERE, TOO?

Well, Dennis borrowed Gary's 348 Chevy to race my Corvette.

WHO WON?

I Did.

GARY HAD A 426 SUPER STOCK. DO YOU REMEMBER THAT?

Yeah, very well.

FROM WHAT HE HAS SAID, THAT WAS A PRETTY HOT CAR.

That was a tremendously hot car.

DID YOU EVER DRIVE IT?

Yeah.

AT THE STRIP, OR JUST DRIVING IT AROUND?

Just driving it around.

BUT IT WAS NO MATCH FOR THE COBRA, WAS IT?

No.

AFTER YOU DRIVE A 427 COBRA, THERE ISN'T MUCH LEFT, IS THERE?

Well, I beat all the Ford Interceptors and the Olds Interceptor police cars!

YEAH. I'M SURE OF THAT ... BRIAN DID NOT HAVE ANY KIND OF A HOT CAR AT THE TIME, DID HE?

No. He had a Pontiac Bonneville.

BRIAN NEVER DID HAVE ANY MUSCLE CAR OR ANYTHING LIKE THAT, DID HE?

No.

HE WASN'T A CAR GUY, OR A SURFER EITHER, WAS HE? HE WAS JUST A MUSIC GUY.

He was a music man.

YEAH ... AND A VERY GOOD ONE.

The Best.

HE REALLY MADE A LOT OF CHANGES IN POP MUSIC.

... The Four Freshmen.

PARDON ME?

He was influenced by The Four Freshmen.

YOU MENTIONED THAT YOU WERE, TOO, SO THAT MUST HAVE BEEN A CONNECTION BETWEEN THE TWO OF YOU.

Yeah,

AND THERE'S NO DOUBT IN MY MIND THAT THERE'S A LOT OF SIMILARITIES BETWEEN THE BEACH BOYS AND THE FOUR FRESHMEN IN THE HARMONY DEPARTMENT, IT'S JUST THAT HE CAME ... HE WENT MUCH FURTHER IN THE TECHNICAL END OF IT.

Uh-huh.

ONE FINAL QUESTION. IN "SHUT DOWN", THE INFERENCE IS THAT THE STINGRAY WON THE RACE. AM I CORRECT?

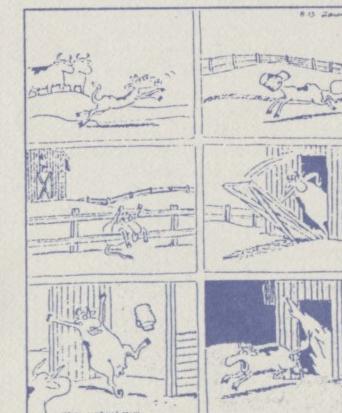
Right.

IS THERE ANY REASON WHY THE STINGRAY WAS CHOSEN TO WIN THE RACE?

(Pause - chuckling) 'Cause it was my song and my car!

## From the Twilight Zone

THE FAR SIDE By GARY LARSON



The life and times of Lulu, Mrs. O'Leary's ill-fated cow.



Harte-Hanks Direct Marketing

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August 16, 1991

Mr. Brian Gari  
650 West End Ave. #7B  
New York, NY 10025

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Dear Mr. Gari:

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By way of explanation, the advertising for the promotion was, necessarily, prepared and placed prior to the production of the tape. By contract, the Sponsor was assured by the Beach Boys that the cassette would be comprised of "Rare Live Recordings!, Never Before Released!". The cassette you received was created specifically to meet the advertising offer.

Appreciating your complaint, we are herewith refund the \$3.95 paid with your request.

As for the most important donation to the BETTER HOMES FOUNDATION, we will maintain it in your name.

Finally, please accept the enclosed Beach Boys Tour T-Shirt as a small token of our appreciation.

Sincerely,

Wendy Roberts  
Wendy Roberts  
Customer Service

# 😊 and 😊 again and again THE hoMEmADE VARIETY

INSTALMENT TWO

I enjoyed the Dan Lega article (BBA 27) on making a homemade SMILE. Like his long version of SMILE, it was perhaps a little long and ramby, but still contained many great ideas. My homemade SMILE, with comments to follow, would run like this:

SIDE ONE  
Heroes & Villains  
Vega-Tables  
Wind Chimes  
Tones  
Wonderful  
Cabin Essence

SIDE TWO  
Good Vibrations  
Do You Like Worms  
ELEMENTAL SUITE  
EARTH - Barnyard  
AIR - Our Prayer  
FIRE - Mrs. O'Leary's Cow  
WATER - I Love To Say Da-Da  
Child Is Father To The Man  
Surf's Up  
Bicycle Rider (tag)

Mr. Lega is right in pointing out the conflict between SMILE being on the one hand a serious work of art and on the other, a fun album. I think to make SMILE great, you have to give primacy to the former and confine the humour primarily to the song titles. This means the laughing chorus in "Wonderful" must be dropped, being an irritating and unnecessary interruption in a beautiful piece of music and probably also the "you're under arrest" line in "Heroes & Villains". Probably the only song that is successful in combining both humour and art is "Vega-Tables". This focus on art should not, however, drown out the happy, good vibrations feel of SMILE. I feel the biggest weakness of my lineup is that the second side from "... Worms" to "Surf's Up" may do just that, being a bit too serious and ponderous.

As for the musical theme of SMILE, I think it must be centered around "Heroes & Villains", in particular the ever present "Bicycle Rider" part. My tape is built around these two things ... trying to maintain the joy and seriousness of "Heroes & Villains" in the selection and order of songs, while sprinkling the "Bicycle Rider" theme through the beginning, middle ("... Worms") and end of the tape.

When I first heard "Heroes & Villains" I was blown away by the first two verses, but found the shift to the "Bicycle Rider" theme too abrupt and also the ending too punchless. I would like to hear a version go straight from the "dude'll do" verse to the "la, la, la ... peace in the valley" verse; then gradually slow down through "du, du, du" and "my children were raised" to the "sunny down snuff" part and let it come to a crashing dead stop. Then the original fast part comes crashing back in with the "three score and five" lyric, a nice tie lyrically to the "sunny down snuff I'm all right" line and a good way to segue into a more punchy "Church of the American Indian" closer. Side two could then begin with "In The Cantina" and be as experimental as desired.

I chose "Tones" over "Painter/Sunshine" because the former is more upbeat and the latter probably should be canned, unless the missing vocals can miraculously rescue it. "Tones" is no masterpiece either, but it has a nice happy and experimental sound to it and nicely separates the two more serious songs, "Wind Chimes" and "Wonderful".

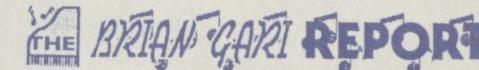
The best comment Dan had, was in regards to burying the idea that "Vega-Tables", "Wind Chimes" or "Cool Cool Water" were ever meant to be part of the ELEMENT SUITE. His most creative suggestion was making "Our Prayer" the AIR portion. Even though it seems certain it wasn't meant to be there, it fits-better than anything else that is available, with the possible exception of the "umm umm" chorus of "Little Pad". We must take our clues as to what the ELEMENTS was meant to be from the two pieces we do have - "Mrs. O'Leary's Cow" and "I Love To Say Da-Da". These are both serious (and successful) attempts to musically emulate "fire" and "water" respectively, combined with humorous titles. The AIR and EARTH portions should, therefore, likewise be serious, non-lyrical attempts to do the same. While "Woody Woodpecker" has the funny title and the sombre feel, it is so deadly dull that it must be tossed out. My

suggestion for EARTH is therefore "Barnyard". The title is apropos and the music can evoke earthy feelings, though it is probably lighter than Brian intended. An alternate order might be "Da-Da", "' Cow", "Woody" or "Barnyard" and then "Prayer", though this breaks the conventional wisdom as to order.

Finally, Dan was right that "Surf's Up" must be the closer. But, I think, that after a ten second pause, the "Bicycle Rider" instrumental would serve as a nice album tag. It should not, of course, be listed anywhere as part of the album's content.

Making one's own SMILE is fun, but listening to Brian's would have been "fun, fun, funnier".

CALLUM BECK (CANADA).



## THE BEACH BOYS' FRENCH BOOTLEG CDS

LANDLOCKED	PolyPhone PH 1303
SUN SURF AND BALLOONS	PolyPhone PH 1304
UNRELEASED GEMS	PolyPhone PH 1305
CALIFORNIA FEELING	PolyPhone PH 1315
BRIAN WILSON & THE BEACH BOYS SOLOS	PolyPhone PH 1316

A strange collection of bootlegs on the Beach Boys seems to have emerged from France, although that can always be a way to mislead the authorities. Where ever these come from, they are a welcome addition to the avid collector. Although most hard core fans have the material found on these discs, it is wonderful to have them in one place rather than on scattered tapes. All come with nice colour photos of Brian and the rest of the group. They also have over twenty tracks each. Keep Brad Elliott's book nearby.

## LANDLOCKED

This was the name given to an early seventies collection of deleted SUNFLOWER material that ended up on a vinyl bootleg. This disc is actually different from another LANDLOCKED CD on the bootleg market. The sound quality is about the same. However, it contains Dennis Wilson's solo single of "Sound Of Free" and "Lady". It also has some leftover material from 15 BIG ONES, the Christmas tune called "A Child Of Winter" and half of Brian's unreleased solo effort, ADULT CHILD. There are some funny songwriting credit errors like "Mony Mony" being written by Denny Cordell and Bobbie Gentry? The quality of the material varies from a very well produced opener entitled "Loop De Loop" to some of the big band attempts of Brian on ADULT CHILD. These don't quite make the grade, but it is after all a bootleg and meant to be a staple for the collector.

## SUN SURF AND BALLOONS

This is a strange mixture of Mike Love and Brian Wilson primarily. There's a song entitled "California Beach", which could possibly have been recorded as an intended movie theme. "Good Time Summertime Girls" and "Oh! Those Girls" seem to be more Mike Love projects. There is also a lot of Brian Wilson LIVE here, such as some songs off his solo album. There are also some duplications of other tracks in this series, such as "Christine" and "Over The Waves". The CD is filled out with tracks from the 1977 Christmas album that was only available as a vinyl bootleg. The sound quality on this one is fair.

## UNRELEASED GEMS

This CD starts off with a short piece of Bruce Johnston talking about producing the group himself. Unfortunately, they spell his name wrong and the same cut appears again later on for some unknown reason. A "Sloop John B"-like version of "Michael Row The Boat Ashore" (a leftover from 15 BIG ONES and later "released" on the Christmas lp boot) follows. The quality of this track is okay, although it is from a disc. "Honda 55" is a curious one. It says it is an advert out take. It is from a several generations down tape source, but very interesting as one can hear Brian working with the group on layered harmony. Some forgettable material follows

with versions of "Imagine" (LIVE), "Land Ahoy" out takes and "Seasons In The Sun". The real meat of this disc comes with the inclusion of the harmony work tapes of "Please Let Me Wonder". This is what Brian Wilson is all about - a true gem. A version of "Be My Baby" from the recent ENDLESS SUMMER TV show seems a bit unnecessary to this package. A Brian Wilson produced oddity called "My Solution" is a track from Halloween 1970 and is a very strange track indeed. A real highpoint is an unreleased Columbia track on Bruce Johnston called "Let's Visit Heaven Tonight". Who wrote this one? It is sort of reminiscent of "Different Drum". Some Mike Love solo material is okay, but not so uncommon. "I Just Got My Pay" continues to be a standout unreleased cut. PET SOUNDS Material includes "Don't Talk" and "Wouldn't It Be Nice" in unfinished form. "Calendar Girl" is much like the rest of the 15 BIG ONES material. Two leftover Christmas cuts from their unreleased second Christmas album are "Christmas Time Is Here Again" (which rips off "Peggy Sue" found on 15 BIG ONES) and Dennis' "Holy Evening". The last track is misidentified as "Pixies". It is actually "Tones", heard a thousand times on the SMILE bootlegs.

#### CALIFORNIA FEELING

This is another story entirely, comprising a mid seventies collection of material that appeared on a Brother Records' bootleg (not the Making Waves release). The first seventeen songs are that entire album and a poor one at that. The songs are amateurish and childish. "Brian's Back", Mike Love's tribute to Wilson on his first comeback attempt, has always been a rather sweet song, especially coming from Mike. There is also an early effort of covering "California Dreaming". An additional eight songs fill out the CD from a variety of sources. These include tracks from the unreleased NEW ALBUM and ADULT CHILD albums. Two songs, "Lines" and "Still I Dream Of It", just miss out on being great Wilson classics due to either poor lyrics and/or vocals. Overall, the material on this disc is not very listenable and the sound quality is sometimes very poor.

#### BRIAN WILSON & THE BEACH BOYS SOLOS

This CD consists of mostly rare Brian Wilson performances, including his solo gig for the Malibu Emergency Room. The sound quality on the entire disc is only fair. The fairy tale - "Mt. Vernon And Fairway" - from HOLLAND is here in its entirety, which is rather curious given the fact that it is in official release anyway. A rare Dennis Wilson track, "School Girl", has been rumoured to be PACIFIC OCEAN BLUE out take and appears here as well. Carl Wilson is heard performing "Long Promised Road" live. There is also a strange inclusion of Mike Love and Dean Torrence doing "Alley Oop". Brian Wilson is also represented by an old tape of him playing "Let's Put Our Hearts Together" for Mike with Mike giving the most brown nosing comments in the background. They have also put both "Barbie" (aka "Living Doll") and "Christine" following each other so as to show they are the same song. Still in all, this is not a wonderful purchase for even the hard cores!

To sum this collection up, there are some duplications on these CDs as well as some poor tape and disc sources, but to have these all on a CD instead of looking through one's cassettes and reel-to-reels is worth the investment.

BRIAN GARI (USA)

## THE WILSON PROJECT

THE WILSON PROJECT focuses on a 12 month period - 1986/87 when Beach Boy BRIAN WILSON was being reintroduced to contemporary music. Brought in to help was longtime friend and "legend" of the California music scene, singer/songwriter/producer GARY USHER.

THE WILSON PROJECT is about the interaction, the creative outpourings and the problems faced by Usher and Wilson as they struggled to produce a foundation upon which the first solo longplayer of the mainstay Beach Boy could be built. These problems centred around one individual in particular ... DR. EUGENE LANDY, whose sanguinal-like influence over Wilson shocked and worried Usher.

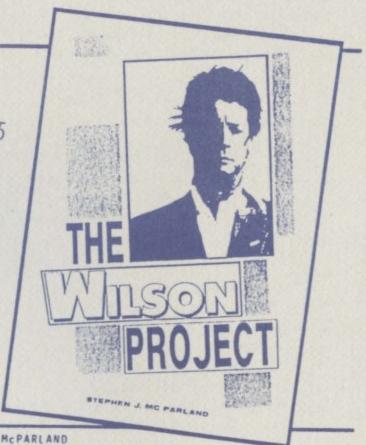
THE WILSON PROJECT exposes the total control exercised by "the good doctor" over his patient. It also concerns the battles that ensued for Brian's well-being and musical soul. It is a story that proves beyond a shadow of doubt that FACT IS STRANGER than FICTION.

THE WILSON PROJECT is 154 pages of hitherto unknown information, including full recording particulars and 5 Appendices to give you the full INSIDE story; a sad melancholy tale, with humour, drama and all the machinations of a Shakespearean play.

PUBLISHED BY

PTB PRODUCTIONS/BEACH BOYS AUSTRALIA  
PO BOX 106 NORTH STRATHFIELD 2137 AUSTRALIA

ALL CHEQUES TO BE MADE PAYABLE TO STEPHEN J. MCPARLAND  
ALL BOOKS MAILED IN PADDED BBGS. ALLOW 2-4 WEEKS FOR OVERSEAS AIRMAIL DELIVERY



## GONNA MAKE IT ON THE COVER 3

REVIEWS BY DAVID JAMES

Another batch of fascinating and collectable covers are UNcovered this issue for you to seek out, including Mike Love's "Be True To Your Bud" advertisement (issued as a limited edition single) and two excellent Roy Wood songs. The latter are not "covers" as such, but are definitely meant to sound like the BBs.

The majority of this issue's instalment is devoted to a late sixties British band - A TASTE OF HONEY - and their honest attempt at creating a Beach Boys' sound long before Adrian Baker and Gidea Park came onto the scene.

Again, if you wish to obtain this material, a cassette tape is available for \$12 (postpaid) from the BBA address. Mark your order GONNA MAKE IT ON THE COVER #3 and remember, CASH ONLY.

#### (16) ALBUM REVIEW

##### A TASTE OF HONEY

THE HITS OF THE BEACH BOYS - FONTANA SFL 13170 (UK)  
ASTOR GGS 1092 (AUSTRALIA)

This album is one of the earliest examples of a British cover band (to my knowledge) doing BBs' songs. Curiously, when it was released in Australia in the late sixties (circa 1969), Astor Records must have had a lot of faith in their new British "Beach Boys" because the record was full price instead of the usual budget price, particularly for a covers band. The lp looked classy with the front cover (glossy, of course) showing five clean cut looking boys standing on a sandy beach. Liner notes were also included on the back cover, complete with a list of band members and what they played. A short history of the band was also featured.

The sound and quality of the Australian Astor Records pressing is pristine and clear (an unusual achievement for the label, who at the time were well known for their "second class" products) and matched the quality package it was "wrapped in". However, there was no big promotional push for the product and as expected, A Taste Of Honey were lost among many of the other groups from the late sixties. As a result, the longplayer became a "forgotten gem" and is now a "little known" collector's item. Although the band was never heard from again, they left a legacy of 12 BBs' covers recorded with quality and sounding very stylish and classy as well; especially in stereo. Although the main fault (if I was to pick one) is that is sounds "sterile", particularly on rockers like "Fun, Fun, Fun", the ballads such as "California Girls" and "I Can Hear Music" fit like a warm glove.

As a group, A Taste Of Honey all hailed from "Liverpool" (part of the reason for the hype) and the longplayer was recorded in London by Redifusion International Music; Redifusion being one of Britain's main Television show distributors. Charles Berman produced the set and Nick Ryan handled the sound engineer duties. The lineup for A Taste Of Honey was: FRANK TOWNSEND (lead vocal); JOHN LARKIN (lead vocal); JAMES DORAN (lead guitar); GEORGE CASSIDY (bass); EDDIE EDWARDS (drums) and GERALDO GOSLING (organ and vocals). The overall sound is, as their name implies, sweet as Honey; fresh, impeccable vocals with a folksy instrumental backing. Incidentally, for what it is worth (and I don't think it's worth much), all the boys were keen sportsmen. Frank was one of the country's top surfers??!! Eddie and Gerald were both keen skin divers. John enjoyed golf and tennis and Jim was a keen footballer! So here is the album from the #1 Surfing/Skin Diving/Golfing/Tennis/Footballing group in the country!

#### SIDE ONE

##### a) YOU'RE SO GOOD TO ME

If you can put the originality factor in the closet for each of these recordings, it is much easier to enjoy this song (and all the others) for it's musical and vocal merits. With exactly the same arrangements as on the BBs' SUMMER DAYS original, the vocals here are rich and full with a nice tinkling piano that highlights itself before the fade out.

##### b) FUN, FUN, FUN

Imagine, if you will, a folk/rock version of this tune ala Byrds' jangly guitar with top vocals, plus a decently long fade-out chorus and there you have it. It may lack soul, but let's face it, very few British bands had that real flow needed to produce the original strains of rock and roll, excluding The Beatles, The Stones, The Dave Clark 5 and a

handful of others. All these UK bands actually redefined rock and roll with a common sixties feel and handed it back to the Americans. In fact, to me, "Fun, Fun, Fun" and the rest of A Taste Of Honey's album rank almost alongside The Dave Clark 5, equal to Gerry & The Pacemakers and above Herman's Hermits and miles above Freddie & The Dreamers.

(c) CALIFORNIA GIRLS

Once you get used to the tiny toy organ that merrily pumps away in the background, the intricacy of the vocals display themselves. Thankfully, the organ mixes its way behind the vocals so as not to spoil the beauty this cover has to offer. As in "Fun, Fun, Fun", A Taste Of Honey give the fade out chorus a nice satisfying length and is extremely pleasant.

(d) BARBARA ANN

Let's throw the drums away and let the rhythm guitarist lick his chops on this one. Not as much fun as the PARTY original ("cover"), but if some background chat was included, this cover may have surpassed Brian's version. Short, but snappy folk rock.

(e) I CAN HEAR MUSIC

Some fine uplifting vocals start this ballad off with the stereo mix sounding almost as rich as you'll hear on SUNFLOWER or HOLLAND. As fresh as a country stream. The vocal accapella which is heard near the end is handled in style. It is hard to fault this one.

(f) WHY DO FOOLS FALL IN LOVE

Unfortunately, this "cover" fails to live up to the quality exuded on the previous track. The vocals need more punch, as does the drumming. However, there is a nice (but short) folk guitar solo in the middle. For me, the BBs still do the definitive cover of this classic old chestnut. This version sounds just a little too cutesy pie for my taste buds.

SIDE TWO

(a) HELP ME RHONDA

The over cutish arrangements again mar an otherwise fine performance of "Rhonda", but as usual, there's a folkish guitar solo that's a minor treat.

(b) SLOOP JOHN B

This is far more suited to A Taste Of Honey's folkish treatment of these BBs' hits than the last two tracks. Again, fine vocals and a good production.

(c) THEN I KISSED HER

Even better suited is this perennial favourite. The vocal arrangement is slightly different to the BBs' own cover. This makes a pleasant change as well.

(d) GOD ONLY KNOWS

The true test of any good vocal band is their ability to do justice to "God Only Knows" and A Taste Of Honey pass with flying colours. Although there are no surprises in the arrangement, they handle this beautiful song with subtlety and taste, both instrumentally and vocally. The french horn is where it should be, as is the intricate bass guitar and the vocals are exquisite; especially the complicated vocal arrangement in the fadeout chorus.

(e) DARLIN'

It's obvious that A Taste Of Honey worked very hard to achieve the close harmonies heard on this lp. Their cover of "Darlin'" has the lead singer using the same high-pitched, but slightly strained vocal that Carl Wilson used on "Darlin'". The only thing missing here is a little bit of toughness on the lead vocal.

(f) DO IT AGAIN

The vocals again soar like an eagle (in the backing arrangements), but this time the instrumental backing is technically perfect. It doesn't rock enough, which is a shame.

As an overview, A Taste Of Honey is a fascinating period piece, recorded at a time when, in Britain, The Beach Boys had knocked The Beatles off the #1 position (1968-69). This album is one of the very few examples of a British group not only making their recording debut doing a whole album of BBs hits, but also giving the recording some class with some excellent vocals.

(17) ROY WOOD

"Forever" - HARVEST single (Australia) HAR 10389 (1973)

Roy Wood is one of rock and roll's true eccentrics. A man who was/is loaded with talent and,

like The Who's late drummer and eccentric - Keith Moon, found inspiration in the music emanating from the West Coast of America, particularly the vocal sound of the BBs.

Roy Wood first hit fame alongside Bev Bevan and Jeff Lynne in the infamous British psychedelic/fun band, The Move, well remembered by such innovative records as "Fire Brigade", "Night Of Fear", "Blackberry Way" and many others, with Roy Wood writing, producing and arranging most of their hits. After many internal hassles between Wood and Lynne over direction, The Move folded in 1971. Jeff Lynne took Bev Bevan and two other Move members and formed ELO, while Wood, being a true loner, went solo with some amazing, if mixed, results. He formed Wizard in 1972, which although only lasting one album - WIZARD'S BREW, spawned a massive international #1 with "See My Baby Jive". The album also managed a high placing in the charts and is a highly sort after collector's item. "See My Baby Jive" was an amazing effort for Wood, as was the album. He played most of the instruments himself and overdubbed all the vocals. The song (and production) was chock full of hooks, both instrumentally and vocally and was directly influenced by Phil Spector and The Beach Boys' sound. The two Roy Wood tracks that are reviewed here are the closest Wood got to emulating the sound of the BBs and especially the group's SUNFLOWER period.

When "Forever" was released in Australia, it received a fair bit of airplay, but unfortunately fell on deaf ears almost everywhere except Adelaide. There it reached the lower portions of the charts. Surprisingly, South Australia has always embraced the BBs' releases. In fact, the live release of "Darlin'", off their double IN CONCERT album, even made the Adelaide Top 10. No where else did this happen.

"Forever" is so cleverly conceived that as soon as you listen to it, you can hear snippets of BBs' tunes, either in the melody or the harmonies ... or in some parts, the voice - particularly Carl Wilson's R&B vocal delivery on "Darlin'". Other parts, to my ears, are lifted from Dennis' "Forever" off SUNFLOWER, but there are many guessing games to be played in the 4:15 of this catchy hook ridden bopper.

The tune itself begins with group vocals accapella rising up the musical scale, which is straight out of FRIENDS in its sound, production and feel. This is followed by a fun filled excursion into maybe a dozen other BBs' tunes all cleverly interwoven. "Forever", in my opinion, is possibly the best sound-alike record I've heard so far.

(18) ROY WOOD

"Why Does A Pretty Girl Sing Such Sad Songs"  
- From the Jet lp, BOULDERS - JET LP 12 (1975) UK

The length of the title alone would stop airplay on another excellent Roy Wood styled "Beach Boy's" record. Lifted from his 1975 solo album, "Why Does ..." rocks along with its stop-start structure, hovering between stunning vocal harmonising. At times it's almost accapella, bar the sound of an echoish drum rolling around like far away thunder.

As a footnote, Roy Wood is listed as playing sax on the BBs' "It's OK" off their 15 BIG ONES lp.

(19) MIKE & DEAN

"BUDWEISER FIGHT SONG - Be True To Your Bud" - JRC 8246A/B (USA)

Issued with a B-side featuring the same song, but in instrumental form, this interesting and enjoyable curio was issued in a limited edition during the period Mike Love and Dean Torrence were touring (and recording) as the duo, MIKE & DEAN. Used as an advertising jingle for Gary Budweiser Beer (who sponsored the Mike & Dean tours), the recording was produced by Gary Griffin for Band Development, Inc. As expected, the tune is identical to the BBs' "Be True To Your School". New lyrics were added by Love, Torrence, George Blystone, C.Winston Simone and Gary Griffin.

Musically, the end product is a rousing utilisation of the BBs' classic, with a male chorus replacing the more familiar Honey's efforts. Love handles the lead vocal with conviction and a nice sax solo highlights the middle section. Pass me another Bud' please.

(20) CHALICE

"Sail On Sailor" - POLYDOR 2079 064 (Australian single) 1975

An excellent cover of the BBs' HOLLAND tune. Strong vocal (and backing) from this English band who emigrated to Australia and settled in Perth during the early to mid seventies. Although not a major hit, the single received quite a deal of isolated airplay. The single was culled from the group's OVERFLOW lp (POLYDOR 2907017). Well-known Australian performer, Jon English, produced the material and should be commended for a job well done. Similar to the BBs' original.

(21) DUMB ANGELS

"Love And Mercy" - FIERCE-Fright 033 (UK single) 1988

A real oddity. A "punk"-styled version of Brian's first solo single from his self-titled lp. Apparently of Welsh origin, the limited edition issue features extra lyrics, but little talent.



## LETTERS 'N FEEDBACK

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

DEAR BBA,

I was reading your WILSON PROJECT publicity and I feel, as well as many FRIENDS OF DENNIS WILSON, that Brian needs to return to The Beach Boys, if not 100%, then almost. He needs to come home to the fans and his family that love him. I know that Denny would want him to go back home. Brian has so much music in him and he needs to realise that so many people really care for him in the realm of the Beach Boys world.

Please let's keep the GOOD VIBES growing!

CHRIS DUFFY (FRIENDS OF DENNIS WILSON, USA)

[EDITOR: Nice to hear from you Chris. THE WILSON PROJECT is fast materialising and should go to press within 4-6 weeks. I will make sure you receive a copy for review and I'm sure readers to FRIENDS OF DENNIS WILSON will be interested in acquiring a copy. For all those not yet familiar with Chris' publication, check out the following advertisement:]

FRIENDS OF DENNIS WILSON CLUB - 1381 Maria Way, San Jose, California, 95117, U.S.A.  
The "Home of DENNYMANIA". FRIENDS OF DENNIS WILSON CLUB wishes all Beach Boys Fans and Pen Pals a DENNYMANIA NEW DECADE. Come and CELEBRATE THE NEWS in 4 seasonal DENNYMANIAS per year honouring and remembering the wit and talent of DENNIS WILSON. \$7 (AMERICAS)/\$8 (ANYWHERE ELSE)

DEAR BBA,

Thanks for the last BBA. My new issue of CALIFORNIA SAGA will follow shortly - with all the news I could get. It's not a lot at the moment (as you know yourself), but I think I could get together all the important bits and pieces. The only problem for you is that my magazine is in GERMAN! But for the moment, I can tell you the more important things.

The concerts here were quite normal. You know the lineup. I had the luck to meet with Billy Hinsche by coincidence here in Wiesbaden. He even managed backstage passes for me and two friends for the concert in Giebaden, Germany, July 6. We first met the Beach Boys in the hotel in Wiesbaden and talked with Billy Hinsche and Ed Carter (who's a very nice and intelligent person). Being in the backing band, they know all about the "scene", but little about what's happening in the Beach Boys - or at least they don't want to talk about it. Ed Carter has a lot of other projects than just working with the Beach Boys. He's interested a lot in jazz rock, etc. Carl didn't have time for us at the hotel in the afternoon, but he told Ed to give us backstage passes. Then we met Carl's son in the hotel garage. He was interested in a brand new Mercedes coupe and wanted to drive Carl in that car to the show in Giebaden, about 100 kilometres away (because in the early days, Carl drove his son to baseball matches). Like Carl, his son is a little bit shy too, but okay. On the way to the show, the Beach Boys' bus was first, then me and behind us, Carl. We drove into the backstage area and met them all; got autographs, etc.. Unfortunately, there was no time for an interview. All the Beach Boys jumped around a little bit nervous (all but Mike - an old man!) Carl was doing voice exercises like "po po po po po paah" for ten minutes, then he gave us autographs on what we needed. We heard an announcement like "Ten minutes to the show" ... "Five minutes to the show" and suddenly Carl said, "What? Ten seconds?" and hurried up the stage. The show was okay. Nice warm vocal sounds (thanks to whomever, because on some gigs here, the vocal sound must have been a lot worse). After the show, Billy Hinsche drove back with us in our limousine to the hotel (he insisted on that) and we had an hour of small talk. Back at the hotel we finally met Carl and he was very, very nice and gentle. He took time for us and answered every question honestly and well. It wasn't an interview because we didn't have any prepared questions. It was just small talk, a conversation and that's a lot better I think. Carl told us that Landy's fired and that The Beach Boys are trying to get Brian free of everything. Carl said that if it will go on his way, we can expect a new Beach Boy album (with involvement from BRIAN) by Spring/Summer 1992. Mike (an hour later) said the same thing. As for a Christmas album; that is uncertain. [EDITOR: The CAPITOL CHRISTMAS lp with EXTRA TRACKS is now out - see elsewhere for details]. We also told Carl that we'd like to hear a little bit of rare live material and he said that they did songs from SUNFLOWER in the USA, but the

people didn't seem to like it very much. Because of that and because of economic reasons and because the management wants it that way, they have reverted to doing the hits. One other thing that I realised was that they are not very informed about the situation in other countries regarding chart success of recent years. For example, they didn't play "Still Cruisin'" here because they thought it wasn't a hit, but it was. As a result, I'm sure some people at the concert missed the song not being played. Carl was astonished about that. He is the one who likes to rehearse very hard and is the chief of rehearsals. One could hear that they did a lot more work on that than the last time they were here. Well, we managed a lot of small talk. It was a very nice evening AND it was all a coincidence. My calls to EMI were not successful. [EDITOR: I have always found that if you do it yourself, it usually happens!]

MANFRED SCHMIDT (BEACH BOYS GERMAN FAN CLUB)

DEAR BBA,

I'd like to say just a few words about our future. I agree in general with Manfred Schmidt's letter (BBA27): "The Beach Boys' big time is over". I only hope from them maybe an album in three years. Don't ask me why, I only hope it. However, us hard core fans must continue our work. We must remain the way for The Beach Boys to make contact with the new generations. I know that without the work that BBA, Beach Boys Stomp, Surfers Rule, Endless Summer Quarterly, etc. do, then the music will lose something special.

FRANCISCI JIMENO SANZ (SPAIN)

DEAR BBA,

Thanks for yet another interesting issue. If anyone's interested, I have two RARE Spanish singles (by The Beach Boys) for trade:

Cotton Fields/The Nearest Faraway Place (with PICTURE SLEEVE)  
Break Away/Celebrate The News (with PICTURE SLEEVE)

Also, other singles include:

WILSON PHILLIPS	Release Me/Eyes Like Twins (with PICTURE SLEEVE)
WALL OF VODOOO	Do It Again/Back To The Laundromat (with PICTURE SLEEVE)
BEACH BOYS	Happy Endings, Rock And Roll To The Rescue, etc.

Write to BEACH BOYS/BRIAN WILSON ESPANA: C/- ESGUEVA No.15 1A, 47003 VALLADOLID, SPAIN

DEAR BBA,

Regarding your article in BBA27 titled SELLING THE BEACH BOYS SOUND, I have managed to locate a copy of that tape offered in the SNACKIN USA promotion. The track lineup is as follows:  
Kokomo (NOT live)/ California Girls/Good Vibrations/Wipe Out (with The Fat Boys - NOT live)/  
I Get Around/God Only Knows/Wouldn't It Be Nice.

It is a very clean sounding tape.

DEBBY SPONG (AUSTRALIA)

[EDITOR: Many thanks for the information Debby. A further development concerning this tape can be found elsewhere in this issue by way of a letter received by BBA reader Brian Gari. Brian also acquired a copy of the tape and found that none of the advertised tracks were "RARE LIVE RECORDINGS! NEVER BEFORE RELEASED". In fact, apart from "Kokomo" and "Wipe Out", the "live" tracks were all from previously available live lps by The Beach Boys. I feel that the marketing company's reply says it all! The letter is featured on page 9.]

DEAR BBA,

Greetings and Good Vibes. I am wondering if someone can help with an enquiry. About the following quote (I heard it once on a tape):

"You see ... nature gives. A tree gives fruit; a mother gives milk. The Beach Boys give music. It's that basic ... it's that simple."

Who said this? Is it Brian Wilson or Bruce Johnston, or someone else?  
Have I got the quote correct? Can anyone correct it?

Can anyone quote the interview, interviewer, radio station, date, any other details?

Is it Radio WNEW-FM, April 1983?

RUSSELL MILLER (AUSTRALIA)

[EDITOR: Okay, all you Beach Boy experts out there. Send in the answers. Sorry, no prizes!]

DEAR BBA,

I was very surprised to read about THE WILSON PROJECT in the August issue of BBA after writing of frustration concerning the same matter and seeing that letter in the same issue. It was reassuring to realise I'm not the only one outraged and in disbelief over the WILSON-LANDY situation. I don't know how you were able to obtain these transcripts, but I am certainly interested in finding out what's going on and what went on.

I was fortunate enough to see The Beach Boys live in concert once again in Houston, Texas this past May. I just happened to be standing by the backstage gate entrance when two vans with heavily tinted windows pulled up. In the first van I recognised Al Jardine (with extremely long hair) and several other band members. In the second van I recognised Carl Wilson, who appeared to be alone except for the driver. I thought that was interesting (and quite thrilling).

They sounded great, but you believe it, they also sounded slightly bored. They opened with the usual "California Girls", but then went into two tunes I've never heard them do live - "You're So Good To Me" and "Then I Kissed Her". That too was thrilling. They also performed a cover tune I've never heard them do before - "Dancing In The Streets" - with Carl doing an extraordinary job on the lead vocal and the background "sweet music" sounding ever-so sweet. Adrian Baker was with them and sang some of the falsetto leads and sounded absolutely incredible ("Don't Worry Baby"). I thought Jeff Foskett was great until I heard this guy. Whew! Of course neither one of them quite match Brian's original.

Mike Love didn't talk so much this time, which was nice. I saw them in May of 1990 and he kept going on about Mick Jagger and the widespread age range of their audience and the two babes in front of me! He was funny though. This was shortly before I heard he wasn't going to be performing with them for awhile. I guess they got something straight between them.

Also, Brian's biography, WOULDN'T IT BE NICE: MY OWN STORY, is to be published in October. An excerpt appeared in Rolling Stone magazine (RS 614). It was very well written, very honest and very sad.

CARL WILSON had not been released here on CD yet.

GREGG LEE (USA)

[EDITOR: Thanks for your letter and review. As you will see in this issue, THE WILSON PROJECT is now at the printers and should (will!!) be available by the end of November. It will certainly give an insight into the WILSON-LANDY situation. It will also provide a balancing view to Brian's own book when he gets around to discussing his involvement with the "good doctor". Also, if you track down a copy BILLBOARD (October 5, 1991), you'll find a nice little article about Landy and Brian. Seems the shit is finally (hopefully) hitting the fan!]

## THE BEACH BOYS

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REVIEWS AND VIEWS

### THE BEACH BOYS - RARITIES & BEACH BOYS MEDLEY (CAPITOL TOCP-6604 - JAPAN)

With A Little Help From My Friends/The Letter/I Was Made To Love Her/You're Welcome/The Lord's Prayer/Bluebirds Over The Mountain/Celebrate The News/Good Vibrations/Land Ahoy/In My Room/Cotton Fields/All I Want To Do/Auld Lang Syne/MEDLEY (UP TEMPO VERSION): (6:47)  
Good Vibrations/Help Me Rhonda/I Get Around/Little Deuce Coupe/Little Honda/Hawaii/409/Noble Surfer/Dance Dance Dance/Shut Down/Surfin' Safari/Barbara Ann/Surfin' USA/Fun Fun Fun/MEDLEY (BALLAD VERSION): (9:34)  
Surfer Girl/Girls On The Beach/Ballad Of Ole' Betsy/We'll Run Away/Caroline No/The Surfer Moon/In My Room/

BEACH BOYS MEDLEY (SINGLE VERSION): (4:09)  
Good Vibrations/Help Me Rhonda/I Get Around/Shut Down/Surfin' Safari/Barbara Ann/Surfin' USA/Fun Fun Fun/

An interesting collection, combining the various Medley releases with the RARITIES album that was issued in America in 1983 as CAPITOL ST 12293.

### SOME NOTES:

With A Little Help From My Friends, The Letter and I Was Made To Love Her all date from the WILD HONEY sessions (Fall 1967).

You're Welcome, The Lord's Prayer and Celebrate The News are all 'B' sides.

Bluebirds Over The Mountain is the Dutch version with percussive effects.

Good Vibrations is an alternate version.

Land Ahoy is an out take from the SURFIN' SAFARI sessions.

Cotton Fields is the single (steel guitar) version.

All I Want To Do is an out take from the LIVE IN LONDON longplayer.

Auld Lang Syne is from the CHRISTMAS ALBUM (1964) and DOES NOT feature Dennis' voice over.

### THE BEACH BOYS - THE BEACH BOYS' CHRISTMAS ALBUM (CAPITOL CDP 7 95084 2 - USA)

Little Saint Nick/The Man With All The Toys/Santa's Beard/Merry Christmas, Baby/Christmas Day/Frosty The Snowman/We Three Kings Of Orient Are/Blue Christmas/Santa Claus Is Comin' To Town/White Christmas/I'll Be Home For Christmas/Auld Lang Syne/

The long awaited CD release of The BBs' 1964 Christmas longplayer with BONUS tracks has finally surfaced. Great sound quality (a more detailed account of this release - and other CD releases of it - will be featured in the next issue of BBA), but poor packaging. Unlike the recent TWOFLERS, no extensive notes are included. The BONUS tracks are:

LITTLE SAINT NICK - single version

THE LORD'S PRAYER - single version

LITTLE SAINT NICK - ALTERNATE TAKE. Essentially, this version features the same lyrics as the single and album version, BUT with a melody basically the same as the song "Drive-In" from the BBs' ALL SUMMER LONG longplayer.

AULD LANG SYNE - ALTERNATE TAKE. The same as the longplayer version featured on the original CHRISTMAS ALBUM, BUT without Dennis' spoken message.

As yet, this CD version has not been issued in Australia. All that is currently available is the CAPITOL/EMI/AXIS CD issue (taken from the original lp pressing master) - CDAX 701413.

### THE SURFONICS - self titled cassette only release (WNM 101) UK

SIDE ONE: Windsurf City/In My Roadster/Shooting The Curl/Termites Ate My Woodie/This New Love/Deuced Up Coupe/When The Surf Is Up/The Nightrider/

SIDE TWO: Summertime Dreaming/ 101 (Part II)/Susie/Our New Freshman/Heartbreak Beach/Let's Go/The Phantom Surfer/

A pleasant little package that lobbed in my mail box recently from Chris White of BBSTOMP. Chris wrote the music and James Crowther provided the lyrics. If you like the BBs' early surf/beach/car/hot-rod music, then this is for you. Tons of great harmonies, cool leads and plenty of melody. Dedicated to both Gary Usher and Brian Wilson; two of the B-E-S-T. Comes highly recommended by the Editor. For you own copy, contact Chris White at:

14 Dawn Crescent, Upper Beeding, WEST SUSSEX, BN44 3WH, ENGLAND

### OTHER INTERESTING RELEASES DEPARTMENT:

BBAer WALTER R. FAY has recently issued the album - THE WET ALBUM - on Big Noise Tapes. Copies can be obtained by contacting Walter at P.O. BOX 10250, CRANSTON, RI, 02910, USA

BEACH BOYS "LIVE" AT MADISON SQUARE GARDENS (New York), 3/6/91, with SPECIAL GUEST, DARYL DRAGON Copies are available from DEBBY SPONG, 26 NARCISSUS AVENUE, BORONIA, 3155, AUSTRALIA. Debby wants to trade for other tapes or any BBs material. However, if you have nothing to offer, just send her a blank 90 minute tape and \$2 (o/seas \$4) for post and packaging.

BEACH BOYS official concert poster. Little Rock, AR, May 11, 1991. DESIGNED, SIGNED & NUMBERED by ED WINCENTSEN (author of DENNY REMEMBERED). 2-color, very nice. \$10US includes postage in a tube. \$15 for TWO (overseas add \$3) to: P.O. BOX 700754, TULSA, OK, 74170, U.S.A.

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